

**Journal of African films and Diaspora Studies (JAFDIS)
(Research on African Films, Diaspora Studies, Performance
Arts and Communication Studies)**

Published consistently since, 2018

ISSN: 2516-2705 (Print) ISSN: 2516-2713 (Online)

Indexed by SCOPUS, IBSS, EBSCO, ProQuest, COPERNICUS,
ERIH PLUS and SABINET

**Volume 8, Number 3, September, 2025
pp 83 - 98**

**Nigerian Carcasses on Netflix Platform:
Digitalisation, Thematic, and Cultural Reiterations in
Nollywood Film Remakes**

DOI: <https://doi.org/10.31920/2516-2713/2025/v8n3a5>

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Abstract

The watchdog role of the media has become one of the most discussed issues in scholarship. Having emerged through various evolutionary phases, Nollywood films (particularly the remakes) are noticeably marked by narrative reiterations. This paper explores the dynamics of Nollywood technological evolution, (which has metamorphosed into over-the-top (OTT) services with the attendant video-on-demand (VOD) platforms such as Amazon Prime and Netflix) and its impact on storytelling, production, and distribution practices. In interrogating the digitalisation, thematic shifts, and cultural representations in the Netflix-showcased remakes of Nollywood classics such as *Living in Bondage*, *Rattle Snake*, *Nneka the Pretty Serpent*, and *Glamour Girls*, the paper employs a qualitative thematic analysis through the prisms of technological determinism and decoloniality theories. It specifically investigates the technological differences, thematic

preoccupations and cultural representations in both the original films and their remakes. Findings indicate the prevalence of recurring portrayal of societal issues, including diabolic ritualism, materialism, get-rich-quick syndromes, crime, and greed, purportedly reflecting Nigeria's socio-economic challenges and debatable cultural identities, and thereby perpetuating narratives that stereotypically represent Nigeria as a dysfunctional society. This underscores the dual role of Netflix as both a catalyst for improved production quality and a platform that amplifies enduring stereotypes that exaggerate negativities about Nigeria and Africa. The paper therefore advocates a more decolonial rethinking by Nollywood filmmakers.

Keywords: *decoloniality, Netflix, technological determinism, thematic preoccupation, remakes*

Introduction

Nollywood, a homegrown film industry in Nigeria, has been extensively documented by scholars such as Shaka (2003), Haynes and Okome (1997), Haynes (2011, 2016), Uwah (2013), Ayakoroma (2014), Onuzulike (2015), and Azeez (2019). It has emerged as one of the most significant cultural exports from Africa, often described as the second-largest film industry globally by volume of production. The industry thrives on the creative resilience of filmmakers in adapting to global digital advancements and the socio-economic realities of the Nigerian nation. With the advent of over-the-top (OTT) platforms like Netflix, Nollywood has witnessed a profound transformation in storytelling, distribution, and audience engagement.

Film remakes in Nollywood exemplify this adaptability, emerging as responses to both technological innovation and economic challenges. These remakes encompass a diverse range of practices, including the reinterpretation of classic Nigerian stories and the reimaging of popular Nollywood films from previous decades. They serve as a medium for filmmakers to engage with familiar narratives, breathe new life into iconic characters, and experiment with storytelling techniques enabled by digital technologies. However, as Nollywood adapts to this digital age, critical questions arise about the cultural narratives it projects. This paper focuses on the remakes of four iconic Nollywood films—*Living in Bondage* (1992), *Rattle Snake* (1995), *Nneka the Pretty Serpent* (1994), and *Glamour Girls* (1994)—and their Netflix adaptations. These films are examined through the lenses of technological determinism and decolonial theories, with a particular focus on how they address themes of societal decadence, greed,

and cultural identity. By analysing the thematic evolution and production techniques of these remakes, this study explores how Nollywood negotiates its local realities with global aspirations.

The paper asks: To what extent do these remakes challenge or reinforce stereotypes about the Nigerian society? How does the digitalisation of Nollywood narratives alter their cultural authenticity? These questions are crucial for understanding Nollywood's role in shaping Africa's image in the global imagination.

Literature Review

Nollywood and Technological Evolution

The history of Nollywood has been marked by resilience and innovation. Early scholars (Haynes and Okome, 1997; Ayakoroma, 2014) document how the industry, unlike other film industries in the world, opted for low-budget production and straight-to-video formats due to economic constraints. This allowed it to cater to local audiences but limited its global reach. By early 2000, Nollywood shifted to digital filmmaking which marked a turning point that enabled Nollywood to start competing in the global market (Ebelebe 2019). Scholars like Jedlowski (2022) have espoused the impact of platforms like Netflix in globalising Nollywood narratives, noting the tension between local authenticity and global marketability. The entrance of Netflix into the Nigerian market in 2016, followed by the commissioning of Nollywood Originals like *Lionheart* (2018), brought about a significant paradigm shift. This collaboration not only raised production standards but also introduced new pressures to align with global storytelling conventions. Netflix's investments brought technical excellence but also led to the prioritisation of commercially viable narratives over culturally authentic ones (Jedlowski, 2022). The global representation of Nollywood could be said to sometimes be stereotypical, positioning it as a "postcolonial exotic" phenomenon (Jedlowski, 2014).

Cultural Representation and Decoloniality

The portrayal of Africans and African cultures in global media has, right from colonial times, been fraught with challenges of misrepresentation. Postcolonial theorists argue that African cinema often serves as a site for negotiating identity, grappling with the legacies of colonialism while asserting cultural autonomy (Adeoti, 2010). African cinema and media serve as crucial sites for negotiating cultural identity and challenging

Western representations of the continent (Ouédraogo, 2021). Nollywood, as a form of postcolonial cinema, holds a distinctive role and should be viewed by Nigerian filmmakers as both a means of authentic cultural expression and a viable commercial enterprise. Okwuowulu (2016) contends that film remakes offer an opportunity for cultural exchange but risk reinforcing stereotypes if not carefully executed. Decolonial perspectives emphasise the importance of dismantling these narratives and presenting Africa in all its complexity. This tension is evident in Nollywood remakes, which often perpetuate themes of societal decay and greed, mirroring Nigeria's socio-economic challenges but also reinforcing colonial narratives of Africa as a place of dysfunction.

Methodology

The study employed a qualitative thematic analysis approach through the prisms of technological determinism and decoloniality theories. These theories are relevant because they provide the requisite framework for the argument advanced in the study. While Technological Determinism theory posits that technology is the primary driver of societal change (Hauer, 2017) and emphasises the importance of media and technology in shaping human interactions and social structures (Livy, 2015), Decoloniality theory advocates the change of narratives from Euro-centric biases to a more accommodating culturally nuanced one (Hull, 2021; Almeida et al, 2019). Therefore these films will be assessed based on how far they helped to sustain the negative stereotypes established by the Western narratives of Africa. In the thematic analysis, there is a juxtaposition of the narratives, production methodologies and cultural depictions present in both the original and remade iterations of *Living in Bondage 1* (1992), *Living in Bondage 2* (1994) and *Living in Bondage: Breaking Free* (2022), *Rattle Snake* (1994) and *Rattle Snake: The Abanna Story* (2024), *Glamour Girls* (1994) and *Glamour Girls* (2022), *Nneka the Pretty Serpent* (1994), *The Return of Nneka the Pretty Serpent* (2001), and *Nneka the Pretty Serpent* (2022),. The analytical focus is directed towards recurring motifs such as ritualism, materialism and societal decadence. By contrasting the originals with their remakes, this study delineates patterns of thematic continuity and divergence; moreover, it reveals shifts in production quality, narrative strategies and cultural representation and their implications on the cultural perception of Nigeria from the decolonial perspective. Data sources encompass the films themselves, critical evaluations, and academic discourse.

Digital and Thematic (Dis) connections in the Originals and their Remakes:

1. *Living in Bondage 1 (1993)/ Living in Bondage 2 (1994) and the remake; Living in Bondage: Breaking Free (2019)*

Andy Okeke's (the protagonist of *Living in Bondage* 1 and 2) ambition and several unsuccessful attempts towards making money in *Living in Bondage* 1 (1993)/ *Living in Bondage* 2 (1994) lure him to use his dear wife, Merit, for ritual money. Merit, who had loved and supported Andy emotionally and financially while alive, vows to torment him in spirit. Andy is therefore severely tormented by the spirit of Merit whenever he desires to achieve a worthwhile feat, leading to his eventual madness while trying to sign a multi-million-naira contract. In the 2019 remake of the film *Living in Bondage: Breaking Free*, there is a seamless connection between the plots of the original and remake films. Nnamdi Okeke is presented as being the son of Andy Okeke by his second wife, Ego (of *Living in Bondage* Part 1). He grows up with his aunt Eunice, Ego's younger sister. Ego is claimed to have been pregnant for Andy when she left Andy's house and died when Nnamdi was five years old. As a grown man, a very ambitious Nnamdi goes to Lagos in search of greener pastures and meets great difficulties in making money, which is reminiscent of his father's experience. His fortune for riches begins when he is introduced to Chief Omeego, a former cult member with Andy Okeke, his father (in the original film). Chief Omeego introduces Nnamdi to the Sixth Cult group, and he is given connections and becomes very rich. He is therefore gradually lured into the ritual cult where he is required to sacrifice his most loved one and he decides to take his life instead.

The issue of blood money and sacrifice is iterated in both films. Andy (*Living in Bondage* 1 and 2) and Nnamdi (*Living in Bondage: Breaking Free*) opted out of sacrificing their loved ones, having seen the misery of brotherhood. The difference is that while Andy cowardly sacrifices Merit (his wife) in *Living in Bondage* 1, Nnamdi attempts to kill himself rather than sacrifice a loved one in *Living in Bondage: Breaking Free*. Whereas Andy in *Living in Bondage* 1 and 2 is tormented by the spirit of Merit (his sacrificed wife), Obinna (the son of Chief Ezego in *Living in Bondage* 1) is tormented by the spirit of his sacrificed daughter in *Living in Bondage: Breaking Free*. Again, in *Living in Bondage* 1 and 2, major actors such as Andy, Chief Ezego, and Mike Ekejimbe are featured. The get-rich-quick syndrome through ritual money and its negative effects are well explored in the films. Sub-

themes of prostitution and husband entrapment for middle-aged ladies are equally evident. Both original and remake films foreground the evils of indulging in social ills, which are achieved through effective poetic justice. Andy, Paul, and their cult members who indulge in cultic wealth are made to pay dearly for their involvement in get-rich-quick syndrome. Similarly, in the remake, Obinna Omego suffers greatly, to the point of taking his own life, for his involvement with cultic money. A similar fate nearly befalls Nnamdi, had he not exhibited strong resistance, even to the extent of stabbing himself rather than sacrificing any of his loved ones. Those might be some effort in providing poetic justice in the films but underlying the whole story is the distasteful insinuation that money can be gotten through occult means which is a highly debatable presumption that casts Africans in a questionable light.

The commercial success of *Living in Bondage 1* (1993) and *Living in Bondage 2* (1994) is arguably the framework for modern Nollywood. It sets the pace for such dark narratives that portrayed Nigeria as a country of diabolic ritualists. Given the prevailing narrative style at the time, *Living in Bondage* invested so much to achieve believable narrativity, as exemplified in Andy's bath with real ram blood, his eating from the dustbin, as well as the use of different known dance groups during the various traditional weddings and installation of chieftaincy title ceremonies. Above all, the cinematography and sound, though inept due to the straight-to-video technology used, seemed best at the period of the shoot. The success of the remake of the film not only hinges on its attachment to the emotional composition of the original but also on exquisite cinematography and production value occasioned by advancements in digital technology. The slum wherein Nnamdi lives before he is discovered by the Sixth Cult Group is vividly portrayed through the cinematographic achievements of aerial and POV shots as against the cruder technology of the earlier version. Again, through more advanced character developments as well as a more professional production design, these slums are contrasted with the gorgeous glamour seen in modern cars, furniture, buildings, etc., complemented by the colour of costumes, the admixture of low/high-key lighting, and smooth kinetic camera movement reinforcing the required emotions. While the themes are reiterated, this digital intrusion in the remake significantly draws lines from the original, though the two binary films may have the same soul.

2. *Rattle Snake (1994) and the remake; Rattle Snake, The Ahanna Story (2024)*

Rattle Snake (1994) produced by Amaka Igwe, tells the story of young Ahanna Okolo, who takes to crime after losing his father under questionable circumstances as a young boy. Ahanna's uncle, Odinaka, marries his mother and takes on the role of stepfather, who maltreats Ahanna and his siblings. A few days after the burial of Ahanna's father, against custom and tradition, Odinaka travels to Lagos with Ahanna's mother under the guise of going to receive Ahanna's father's pension. While in Lagos, Odinaka takes over his deceased brother's property in Lagos and gets Ahanna's mother pregnant. After a long wait in the village, Ahanna travels to Lagos in search of his mother and discovers that she is pregnant for Odinaka, his uncle. He (unconsciously) gets himself involved in crime and uses the money earned therein to support his siblings. As an act of vengeance, he organises a robbery of his uncle's house. During the robbery, Ahanna, in an attempt to shoot his uncle Odinaka, shoots his mother. His uncle is subsequently killed. The success of the robbery led Ahanna and Nze to form the robbery gang "ARMADAS." He continues to live a double life as a law-abiding businessman and a thief until his nefarious transactions are revealed.

The remake, *Rattle Snake, The Ahanna Story (2020)* produced by Charles Okpaleke, tells the story of Ahanna, an unemployed graduate who lives with his grandmother in the village. His siblings had travelled to Lagos with their uncle and mother after their father's funeral. In search of greener pastures after graduation, Ahanna goes to Lagos to meet his mother. Getting there, he discovers that his uncle is now married to his mother and that his siblings have travelled abroad to stay with their cousins. Disgruntled and disgusted about this situation, he goes to Nze, his childhood friend. There, he discovers that Nze is heavily indebted to a drug lord, Ali Mahmood, and risks losing his life if he cannot pay the 5 million naira within the stipulated timeframe. Ahanna now suggests they rob his uncle, Odinaka. During the robbery, Ahanna's mother recognises him, and his uncle makes some stunning revelations to him. In an attempt to shoot his uncle, whom he (Ahanna) believes had connived with his mother to kill his father, Ahanna kills his mother. His uncle was killed subsequently. The success of the robbery led Ahanna and Nze to form the robbery gang "ARMADAS." The gang becomes very successful in their robbery until they rob some funds purportedly belonging to the drug lord, Ali Mahmood. They are caught between the Devil and the Deep Blue Sea:

On the one hand, the drug lord hunts them; on the other hand, the law is closing in on them.

Unlike the linear affinity that exists in the plots of *Living in Bondage* 1 (1993)/ *Living in Bondage* 2 (1994) both produced by Kenneth Nnebue, and *Living in Bondage: Breaking Free* (2019) produced by Carles Okpaleke, the binary films *Rattle Snake* (1995) produced by Amaka Igwe and *Rattle Snake: The Ahanna Story* (2020) produced by Charles Okpaleke, have very similar plots, albeit played by different characters within different production contexts and timelines. There was no linear plot continuity, rather there was a parallelism in the plot structures of the two (original and remake) films. While both films capture the modern Nigerian society and its attendant security and socio-economic downturn, *Rattle Snake: The Ahanna Story* (2020) foregrounds the technological developments that are being witnessed in the present digital world through its cinematography, *mise-en-scene* treatment and generally improved production values. This gap in technological advancement and its influence on Nollywood narrativity is vividly captured in the character of Songo in both films. In *Rattle Snake* (1995), Songo is characterised as someone who can break doors and windows, but in *Rattle Snake: The Ahanna Story* (2020), Songo is characterised as a technological guru who adopts digital means (hacking) to break into financial institutions.

Both films highlight the message of duplicity and hypocrisy. Odinaka pretends to be a good uncle to Ahanna and his siblings, but his nefarious activities showcase the ubiquity of crime and insecurity in the Nigerian society. Issues of social concerns such as embezzlement by the political class, drug deals (Ali-Mahmood), drug abuse (Nze), robbery, advance fraud, and other related crimes associated with get-rich-quick syndrome, are x-rayed in the two films. These issues reflect the deepening crisis caused by the lack of employment opportunities for graduates and qualified individuals in Nigerian Society. These societal ills are reinforced in *Rattle Snake: The Ahanna Story* (2020) through the characters of Ahanna, who gets into crime for lack of job; Bala, who gets into crime after losing his job with the military for frivolous reasons; Odinaka, who purportedly kills Louis (his brother) to take over his wealth as he was jobless; Ayo, who takes to crime for lack of meaningful job, and Songo, a computer wizard, who takes to crime for lack of meaningful engagement.

Enhanced cinematography and high production value are employed for efficient narrative in the remake, *Rattle Snake, The Ahanna Story* (2020), which employs a first-person voice-over narrative technique, compressing various actions in the original version, *Rattle Snake* (1994). This digitally

enhanced narrative advancement equally helps to externalise Ahanna's thoughts and motives on various issues and filmic actions contributing to a more developed character. In contrast to the earlier version, the director employed an exquisite locale in narrating the story, as various characters are properly situated in their required filmic environments. Scenes involving real glamour, shady drug deals, love, and criminality are well portrayed with suitable light, costume, setting, and camera angles.

3. *Glamour Girls* (1994)/*Italian Connection* (1994) and the remake; *Glamour Girls* (2022)

Glamour Girls (1994) (and its sequel) *Italian Connection* (1994) produced by Kenneth Nnebue, has three storylines, all exhibiting the luxurious lifestyle of high-society ladies who engage in high-class prostitution with dubious men to make money. One storyline sees Fred take his wife Jessica abroad to sleep with a dog for money and later jilts her for her friend, Anita; another storyline sees Jane (Liz Benson), who tries to dump her husband Desmond for Alex, a purported presidential candidate who is a fraudster and who later swindles her. The third story explores the three ladies who sleep with men for money.

Similarly, *Glamour Girls* (2022) has two storylines: Donna runs a prostitution agency as a decoy of an interior decoration agency. Following the recent sack of Emma from her previous stripping work, she endears herself to Donna. Emma is later connected to Segun, a wealthy man who later discovers she (Emma) is a stripper and wants her to strip for him before his bodyguard Zeribe. The second storyline focuses on Jemma, whose husband is on life support. She tries to borrow money or sell their land to save him. After several unsuccessful attempts at borrowing money, Jemma returns to the high-profile prostitution business with Donna Agency. A sizzling romance ensues between her and Alexander, the accountant of multi-billionaire Chief Nze. Jemma's husband finally dies, and soon after, she discovers that Alexander is sexually molesting her son and kills him. His murder takes on a narrative turn as his disappearance seems premeditated following the disappearance of 10 billion dollars belonging to Chief Nze and his associates. Donna works tirelessly to recover the money.

Unlike the remakes of *Living in Bondage* (which adopted plot and storyline continuity) and *Rattle Snake* (which retold the same story from a deeper perspective and treatment), the remake of *Glamour Girls* (2022) produced by Abimbola Craig and Charles Okpaleke, though has the same title and same theme, but different plot, story, treatment and narrative

techniques from the original. The only link between the two films is seen in the fact that the major character in *Glamour Girls* (1994), Doris, is foregrounded when Donna travels to Lebanon while trying to resolve the missing fund, following Alexandra's murder. However, the get-rich-quick syndrome through prostitution with a seeming transnational motif of sex trafficking was evident in the binary films. Sub-themes of fraudsters and dubious moneybags are equally evident in both films. In both films, the Nigerian society is portrayed as being inhabited by depraved people lacking in morals and social security who are willing to engage in profane activities to satiate their obscene desire for wealth from any source thereby reinforcing the negative narratives about Nigerians which has afflicted Nigeria since the era of earlier Nollywood films.

In *Glamour Girls* (1994), for instance, there are multiple fraudster engagements as Fred tries to swindle his wife, Jessica; Jane tries to swindle her husband; and Liz Benson's friend tries to swindle her. Helen, a prostitute, takes a nude picture with the Chief and blackmails him to pay her fifty thousand naira in order not to release it to the press. Dennis, whom Sandra thought would marry her, kills her. Similarly, Jane murders Alex who had tried to swindle her of some money in *Glamour Girls* (2022), and she is arrested by the police. Despite these noticeable similarities in themes, a significant level of improvement in the production quality of the remake film, as evidenced by the advanced cinematography (involving expressive lighting, depth of field, kinetic/steady shots, aerial shots, and required shot variations), and generally improved production value all hallmarks of the New Nollywood as espoused by Haynes and other Nollywood scholars (Haynes, 2014; Ryan, 2015; Ezepeue, 2020; Tsaior, 2018) are observable.

4. *Nneka the Pretty Serpent* (1994)/*The Return of Nneka the Pretty Serpent* (2001) and their Netflix remake: *Nneka the Pretty Serpent* (2022)

In *Nneka the Pretty Serpent* (1994), a barren woman asks for a child from the river goddess after many years of barrenness. She pledges to the river goddess that the child will, in turn, serve her. Nneka (Ndidi Obi Eucharia), the offspring of the river goddess as a grown-up, now has a spirit husband and therefore destroys every man that comes across her. Tony (Okey Ogumjiofor) becomes his major target as Nneka, whose charms lie in her eyes, grinds Tony from being a bank manager to a mere drunk. Finally, through the divine intervention, Tony is redeemed. In *The Return of Nneka*

the *Pretty Serpent* (2001), which is the sequel, Ifeoma (Rita Nzelu) and Tony had eloped to Port Harcourt and had two children. Tony is sacked from work, and things get difficult for them. Tony becomes “born-again” and faces the world in a righteous manner.

In *Nneka the Pretty Serpent* (2022), a young girl with remarkable beauty who learns she is born with special abilities from her mother, a formidable snake goddess, finds it difficult to accept who she is and the obligations that come with her gifts. Nneka faces a variety of obstacles and enemies as she learns to use her new abilities, some of whom want to take advantage of her abilities for personal benefit. She makes friendships with strangers and gains insight into the true meaning of power, love, and sacrifice along the journey. Nneka must face her fate against a backdrop of mystery and mysticism and finally decide whether to accept her divine ancestry or forge her path in a world full of possibilities and dangers.

The link between the original and remake films is in Nneka's mysticism and ancestry, albeit this link does not seem firmly established in the remake. Nigerian society is portrayed as inhabited by vulnerable citizens who are poised towards wealth acquisition at all cost. This motif is seen in *Nneka the Pretty Serpent* (1994), and its sequel, *The Return of Nneka the Pretty Serpent* (2001) as well as their remake *Nneka the Pretty Serpent* (2022). In films, the quest for riches is well portrayed, firstly in Nneka's willingness to do anything to win Tony's love for his riches and in the sequel, when Tony picks the white lady's bag containing thirty thousand dollars, his supposed wife Ifeoma (Rita Nzelu) lures him to spend the money. The crime rate induced by poverty is valorised by the thieves coming for the thirty thousand dollars that a white lady had forgotten in Tony's taxi. *Nneka the Pretty Serpent* (1994), and its sequel, *The Return of Nneka the Pretty Serpent* (2001) were produced when the digital interface was still developing, and as such, the visual effects are less convincing. The visual composition was plotted in a stagy manner with much care for the 180° arch. The diegetic audio is full of irrelevant ambient noise.

The remake *Nneka the Pretty Serpent* (2022) combines elements of traditional storytelling with current themes and visual effects to present a contemporary view of the usual Nigerian tale about the water spirit. It explores a novel and visually striking approach to examining Nigerian society through the persona of Nneka who personifies the concepts of destruction and empowerment for women. She defies gender norms and preconceptions as a woman with supernatural talents, exhibiting fortitude, resilience, and independence. The remake has exquisite special effects and cinematography, which enhances the visual narrative. The story's mystical aspects are enhanced, and viewers are drawn into Nneka's imaginative

world through the use of digital-generated imagery and cutting-edge filming techniques.

Summation of findings

Film Title	Original Theme	Remake Theme	Key Changes in Remake
Living in Bondage	Diabolic rituals, greed, and materialism.	Continuation of diabolism, greed, and materialism, with moral resistance introduced.	Advanced cinematography, emotional depth, and logical story continuity through Andy's son, Nnamdi.
Rattle Snake	Crime, insecurity, and socio-economic struggles.	Same themes but modernised to include digital crime tools (e.g., hacking).	Enhanced production values and updated narrative to reflect technological advancements.
Glamour Girls	High-class prostitution, fraud, and societal depravity.	Similar themes of prostitution and fraud, with a modern narrative and visual sophistication.	Divergence in the plot; retains the theme of greed and materialism with an updated transnational sex-trafficking motif.
Nneka the Pretty Serpent	Mysticism, revenge, and societal vulnerability.	Reimagined mysticism with an empowered female protagonist.	Advanced special effects and cinematography; feminist undertones highlighting power and independence.

Discussion of Findings

	<i>Living in Bondage</i>	<i>Rattle Snake: The Ahanna Story</i>	<i>Glamour Girls</i>	<i>Nneka the Pretty Serpent</i>
Digitalisation and Production Quality	Advanced cinematography, high-definition visuals, and professional sound design have replaced the crude, straight-to-video aesthetics of the originals. Dynamic camera movements and vibrant mise-en-scène to create a visually compelling narrative	Integrates digital tools such as hacking into its plot, reflecting technological advancements and their influence on contemporary crime.	Fair aesthetical value the original is replaced by sophisticated cinematography, high-definition images, professional sound design, vibrant <i>mise-en-scène</i> and dynamic camera movements to produce an aesthetically captivating story.	Employs captivating visual effects as well as good sound and cinematographic designs to achieve good narrative.
Thematic Continuity and Divergence	The original <i>Living in Bondage</i> (1993) is widely regarded as the film that birthed modern Nollywood, with its exploration of diabolical ritualism and greed. The 2019 remake retains these themes but introduces a moral resistance narrative	The original <i>Rattle Snake</i> (1994) explores the socio-economic struggles of Nigeria in the 1990s, centering on a protagonist who turns to crime to support his family. The remake updates this narrative by incorporating digital crime motifs, such as hacking and online fraud. While these	The 1994 <i>Glamour Girls</i> focuses on high-class prostitution and societal decadence, themes that are reimagined in the 2022 remake with a transnational sex-trafficking subplot. While the remake features superior	The original <i>Nneka the Pretty Serpent</i> (1994) is a supernatural thriller rooted in Nigerian folklore. The 2020 remake reimagines Nneka as a feminist anti-heroine, emphasising themes of empowerment and revenge. While this shift adds nuance, it

	through Nnamdi Okeke, the protagonist who refuses to sacrifice a loved one for wealth. This shift reflects contemporary sensibilities but also perpetuates the stereotype of Nigerians as excessively materialistic and morally compromised.	additions modernise the story, they also reinforce a narrative of Nigeria as a hub of criminal activity.	production quality and a more complex narrative, it retains the original's focus on materialism and moral decadence, offering little critique of the systemic issues underlying these phenomena.	also dilutes the cultural specificity of the original, replacing its folkloric elements with a more generic, globally palatable narrative.
Cultural Representations				
The remakes analysed in this study often portray Nigeria as a society plagued by moral and social dysfunction. Themes of ritualism, greed, and crime dominate, purportedly reflecting the country's socio-economic malaise but also actually risking the perpetuation of negative stereotypes. Decolonial perspectives challenge such portrayals, arguing for narratives that present Nigeria and Africa in a more balanced and authentic light.				

Bennett (2005) posits that understanding the media's role in constructing reality is crucial, as it challenges the notion of media as a passive mirror of society and highlights its active participation in shaping our perception of the world (Bennett, 2005; Nišić & Plavšić, 2017). Netflix's global platform amplifies these narratives, exposing them to a wide audience and shaping international perceptions of Nigeria. While this visibility is beneficial, it also imposes a responsibility on Nollywood filmmakers to craft stories that challenge stereotypes rather than reinforce them.

Conclusion

Nollywood has evolved and continues to evolve, aided by technology in this digitalised global arena. This study has highlighted the dual impact of Netflix on Nollywood remakes from two perspectives. From the perspective of technological determinism, Netflix has helped to raise production standards and global visibility for Nollywood by insisting on high production values for Nigerian films and using its digital platform to make these films reach audiences in every part of the world, while the perspective of decoloniality holds that it has somehow helped to perpetuate narratives that align with colonial stereotypes of Africa by stoking the commercial interest of the filmmakers high enough for them not to bother much about how the global audience perceives the African culture through the stories they tell and how they tell those stories. The

analysis reveals that while the selected remakes leverage digital advancements to enhance production quality, they often retain the same problematic themes as the originals because the filmmakers are more concerned with commercial success than representing the authentic cultural nuances in their multivariant complexities. These narratives continue to portray Nigerian society as one defined by greed, crime, and moral decadence even though the fictional circumstances they espouse are not common in Nigeria. While the remakes succeed in modernising classic stories, they often fail to correct negative impressions about Nigeria or present Nigeria in all its beauty and cultural diversity.

However, the global visibility provided by Netflix offers opportunities for Nollywood to evolve and redefine its storytelling to represent the Nigerian culture and debunk the unfortunately established stereotypes. In future projects, Nollywood filmmakers should leverage digital platforms and also exploit the opportunity to craft nuanced narratives that reflect the diversity and richness of Nigerian culture. By doing so, Nollywood can redefine its role as a global cultural ambassador and help create to a more balanced representation of Africa in the global imagination.

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Glamour Girls. Directed by Chika Onu. Produced by Kenneth Nnebue. Starring Dolly Unachukwu, Jennifer Emeka Osa, Tina Amuziam, Blessing Eremi, Eucharia Anunobi, Zackie Orji. 1994.

Glamour Girls. Directed by Bunmi Adesoye. Produced by Abimbola Craig. Starring Nse Ikpe-Etim, Sharon Ooja, Joselyn Dumas, Toke Makinwa, Segilola Ogidan. 2020.

Living in Bondage 1. Directed by Chris Obi Rapu. Starring Kenneth Okonkwo, Nnenna Nwabueze, Okechukwu Ogunjiofor, Ngozi Nwosu, Kanayo O Kanayo, Bob Manuel Udokwu, Francis Agu, Benita Nzelu. 1993.

Living in Bondage 2. Directed by Chika Onu. Starring Kenneth Okonkwo, Nnenna Nwabueze, Jennifer Okere, Ngozi Nwaneto, Bob Manuel Udokwu, Francis Agu, Benita Nzelu. 1994.

Living in Bondage: Breaking Free. Directed by Ramsey Nouah. Starring Jide Kene Achufusi, Muna, Kanayo O Kanayo, Enyinna Nwigwe, Kenneth Okonkwo, Bob-Manual Udokwu, Ebele Okaro, Shawn Faqua, Zulu Adigwe. 2019.

Nneka the Pretty Serpent. Directed by Zeb Ejiro. Produced by Okechukwu Ogunjiofor. Starring Ndidi Obi, Okey Ogumjiofor, Rita Nzelu, Ngozi Ezeonu, Kanayo O Kanayo. 1994.

Nneka the Pretty Serpent. Directed by Tosin Igho. Produced by Odeh Chris, Abimbola Craig. Starring Nse Ikpe-Etim, Sharon Ooja, Joselyn Dumas, Toke Makinwa, Segilola Ogidan. 2020.

Rattle Snake. Directed by Amaka Igwe. Produced by Austin Awulonu. Starring Francis Duru, Okechukwu Igwe, Nkem Owoh, Anne Njemanze and Ernest Obi. 1994.

Rattle Snake: The Abanna Story. Directed by Ramsey Nouah. Produced by Chris Odeh, Charles Okpaleke. Starring Stan Nze, Osas Ighodaro, Bucci Franklin, Chiwetalu Agu, Omotola Jalade Ekeinde, Ayo Makun, Emeka Nwagbaraocha, Efa Iwara. 2020.

The Return of Nneka the Pretty Serpent. Directed by Okechukwu Ogunjiofor. Produced by Mike Nliam, Chris Okro. Executive producer: Andy Uchechukwu Nnadi. Starring Ndidi Obi, Okey Ogumjiofor, Ngozi Ezeonu, Rita Nzelu. 2001.